

VISIT...

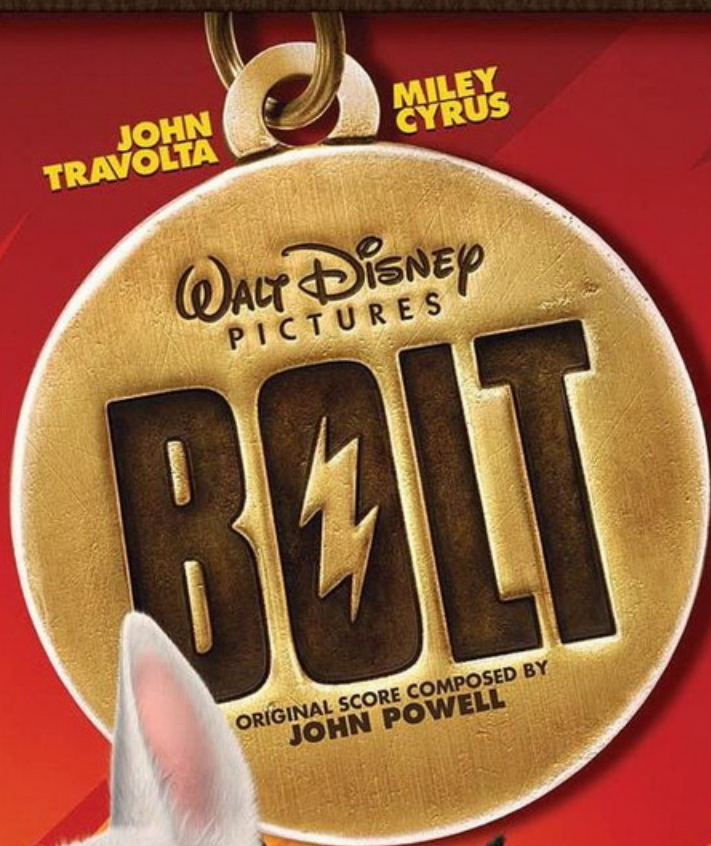
LANZAROTE
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PIANO • VOCAL • GUITAR

BOLT - MUSIC FROM THE MOTION PICTURE

JOHN
TRAVOLTA

MILEY
CYRUS



 HAL • LEONARD®

I THOUGHT I LOST YOU

from Walt Disney Pictures' BOLT

Words and Music by MILEY CYRUS
and JEFFREY STEELE

Moderate Rock



mf

With pedal



Female Vocal: No - bod - y lis - tens to ___ me; don't hear a sin - gle thing I've said.



N.C.

Say an - y - thing to soothe me, an - y - thing that gets ___ you from my head.






Don't know how I real-ly feel; _ I fake the daze _ to make _ like I _ don't care.






Don't know how much it hurts; _ I turn a - round _ like you were nev - er there.





N.C.


N.C.

Like some-how, you could be _ re - placed,





and I could walk a - way _ from the prom - is - es _ we made _ and

 **Male:**  **Female:**

swore we'd nev - er break. _____ I thought I lost _ you when you

Absus2  **Bb(add4)**  **Eb**  **Fm7(add4)** 

ran a - way _ to try _ to find _ me; _ I thought I'd nev - er see _ your

Absus2  **Bb(add4)**  **Eb**  **Fm7(add4)** 

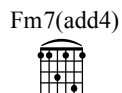
sweet _ face _ a - gain. _ I turned a - round _ and you _ were gone, _

Absus2  **Bb(add4)**  **Cm** 

_ and on _ and on _ the days _ went. _ I kept the mo - ment that



we _____ were _____ in, 'cause I hoped in my heart _____ you'd come



back to me, _____ my friend. _ And now I got _____ you; _____



To Coda ☐

but I thought I'd lost _____ you. _



Male: I felt _____ so emp - ty out _____ there, and there were days _____ I had my doubts. _






— But I knew I'd find you some - where, be - cause I knew I could-n't live with-out —








— you in my life for one more day. —





Male: *D.S. al Coda*
Female:

And I swore I'd nev - er break those prom - is - es we made.

CODA




Male: I told my - self I would-n't sleep till I








N.C. N.C. N.C.

searched the world _ from sea to sea. _____ **Female: I**






N.C. N.C.

made a wish _ up - on a star; _ I turn a - round, _ and there _ you were. Now **Male:**






here we _ are, _____ are. _____ **Female: Here _ we are.**





I thought I lost _ you. **Male: I thought I lost _ you, too. _**








N.C. N.C.

I thought I lost you. Yeah.

I thought I lost you.






Male:
Female:

I thought I lost you when you ran a - way to try to find me; -






I thought I'd nev - er see your sweet face a - gain.






I turned a - round and you were gone, and on and on the days went.





I kept the mo - ment that we _____ were _____ in,





'cause I hoped in my heart _____ you'd come back to me _____ my friend. _ And now I got _












_____ you; _____ but I thought I lost _____ you. _____






_____ **Female:** But I thought I lost _____ you. _____ **Male:** I thought I lost _____ you, too. _____



Male:

Female: So glad I got you, got you.



Female: So glad I got you, _____ yeah, _____ yeah. _



I thought I

lost you. _

Male: I thought I lost you too. _

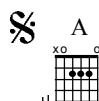
BARKING AT THE MOON

Words and Music by
JENNY LEWIS

Moderate Country beat



With pedal



A



I I swear, I
I was so con -

E



do. _____
fused. _____

A



I may _ not
I may _ not

E



have see in nine _ lives, _ but
col - or, babe, _ but

D



this one _ feels _ brand _ new. _
I sure _ can _ feel _ blue. _

A



Yes, I've lived a
I have been a

good lot of one; things; they I have not

tried all to be true. My There are some

things I nev - er re - al - ized
ence was so mys - te - ri - ous,

D



till I met you;
till I met you.

A



D



how the wind
Now the sun

feels on
will rise

A



my cheeks
in the east,

D

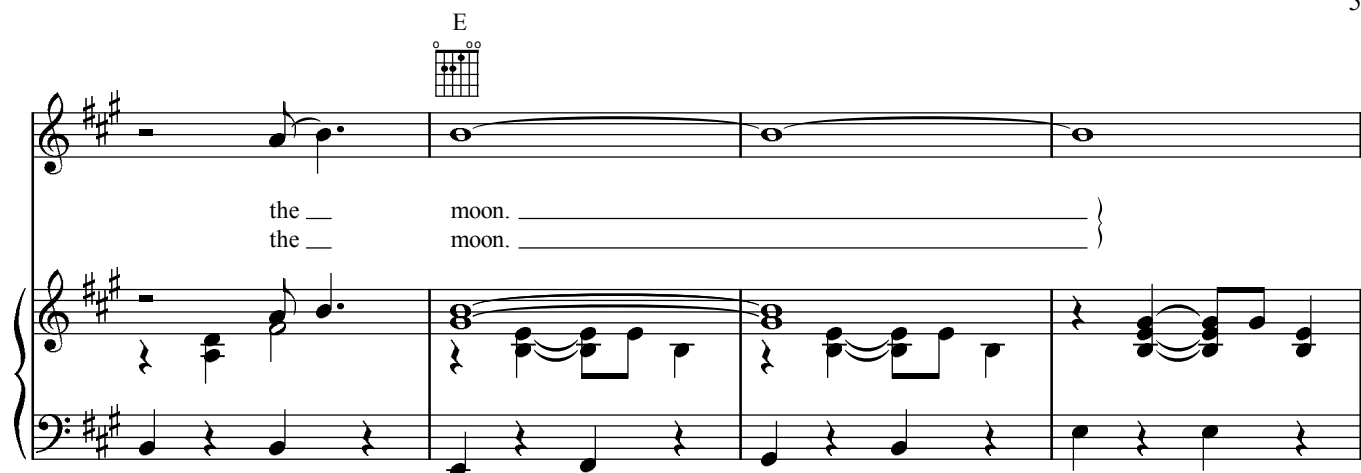


when I'm bark - ing at
but I'm bark - ing at

E



the ____ moon. ____
the ____ moon. ____



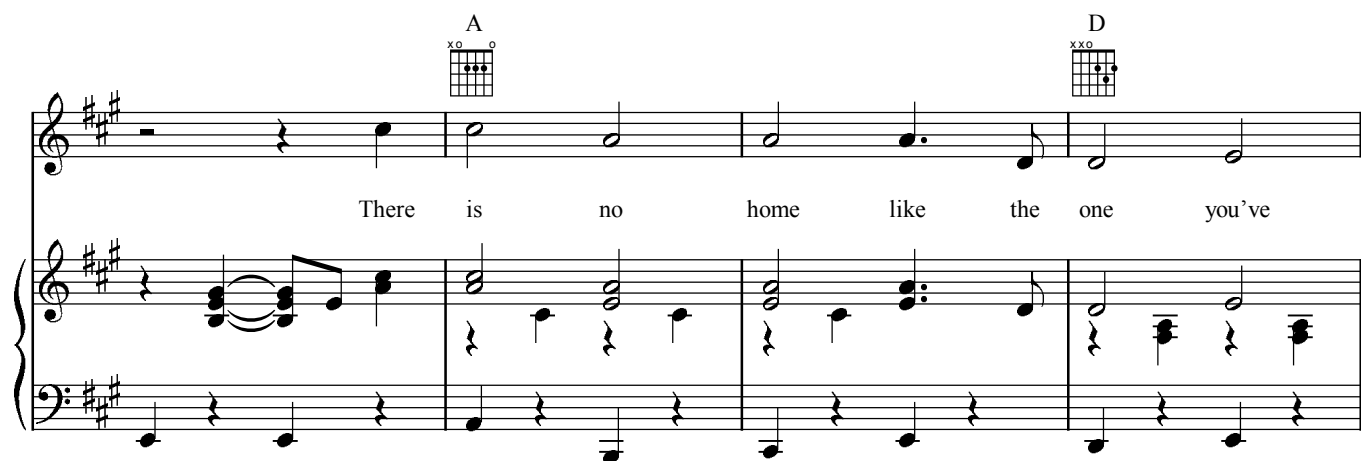
A



D



There is no home like the one you've



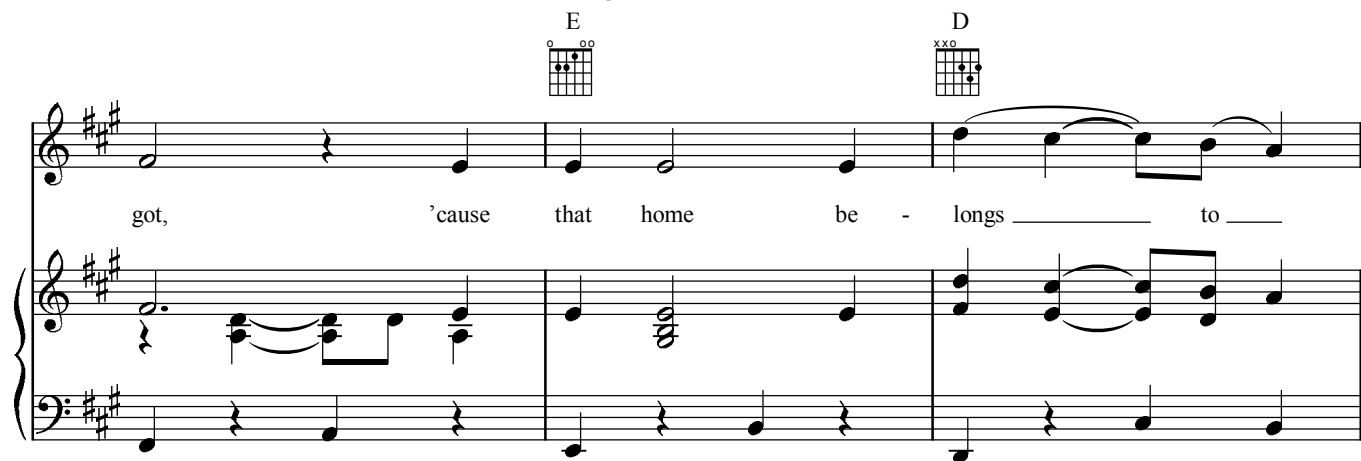
E



D



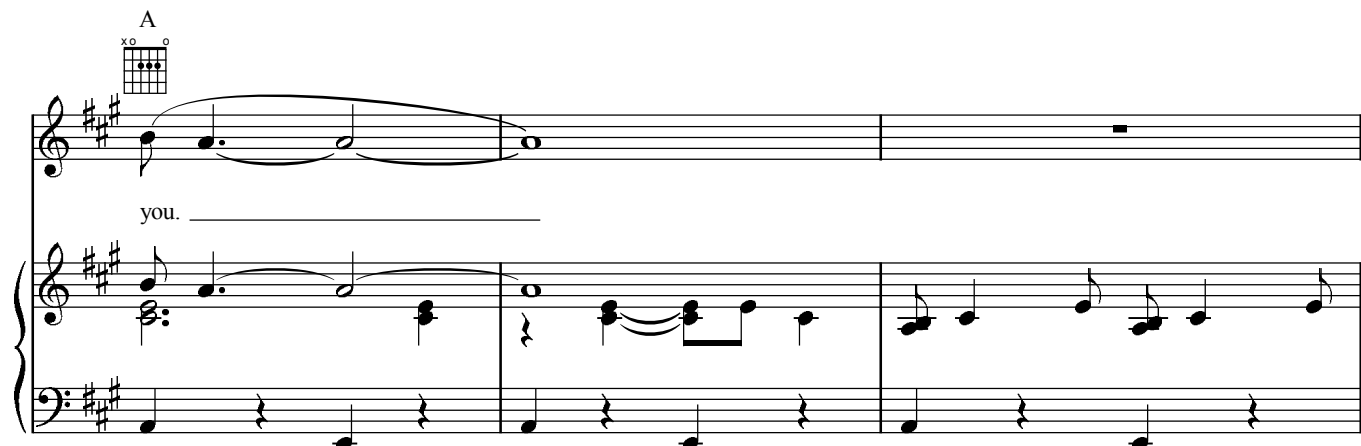
got, 'cause that home be - longs ____ to ____



A



you. ____










Woo woo, _____ here I
 come, _____ woo woo, _____
 _____ back to you. _____ There
 is no home like the one you've got, 'cause

E D A

that home be - longs to you.

1 D.S. 2 3

Well, There There

Slowly A D

is no home like the one you've got, 'cause

E D A

that home be - longs to you.

MEET BOLT

Composed by
JOHN POWELL

Quickly

legato

p

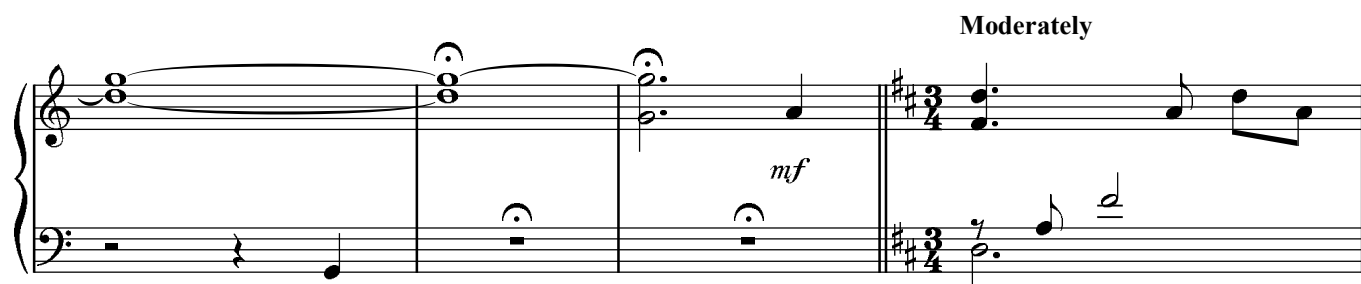
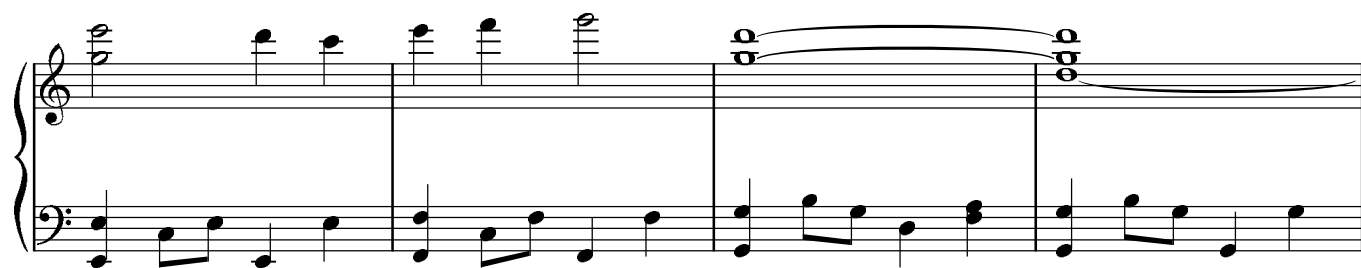
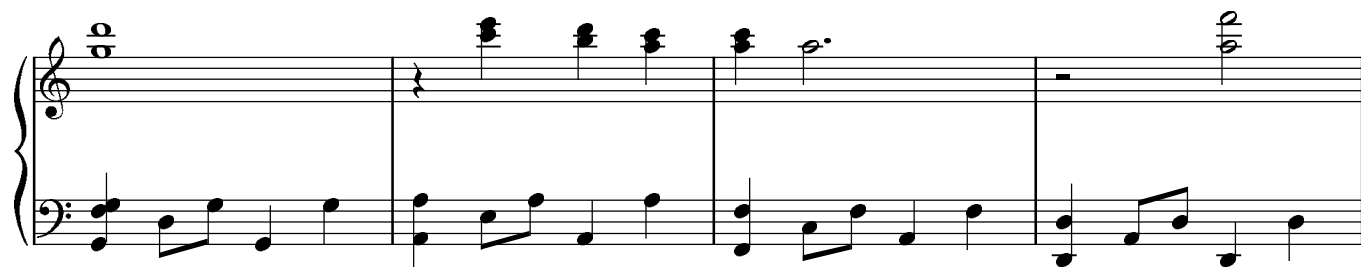
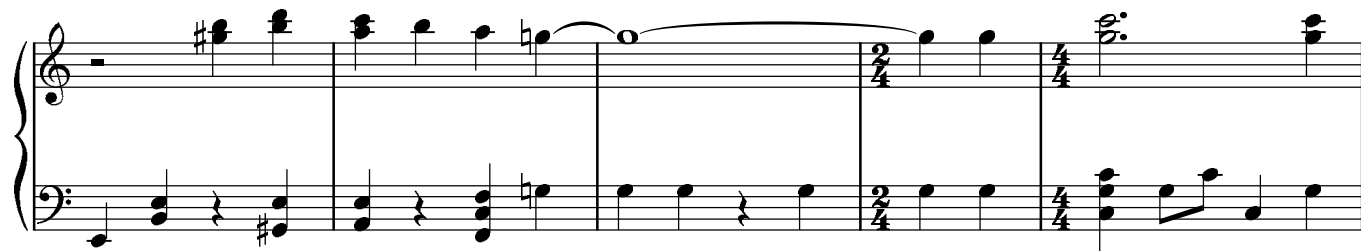
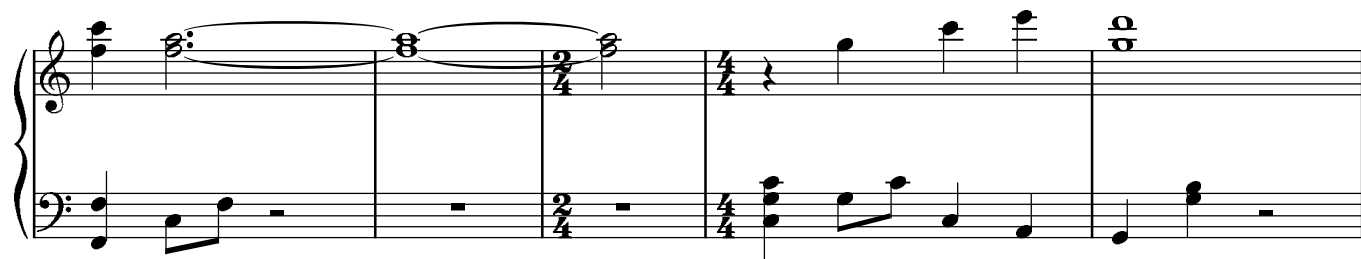
With pedal

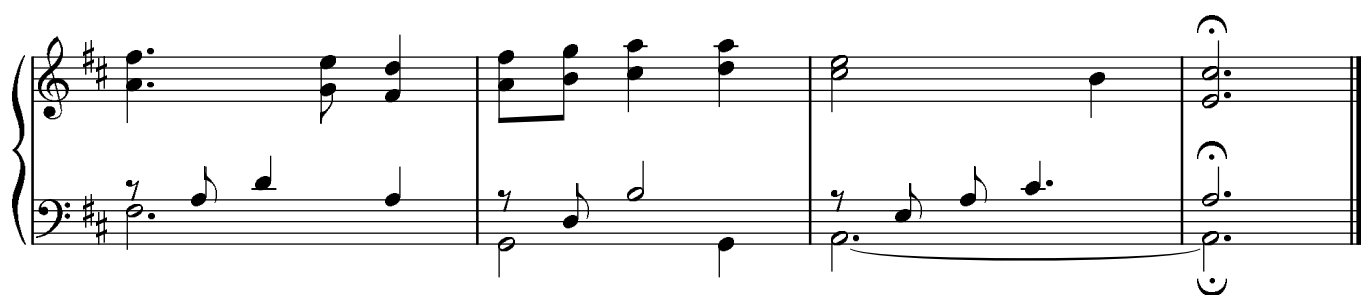
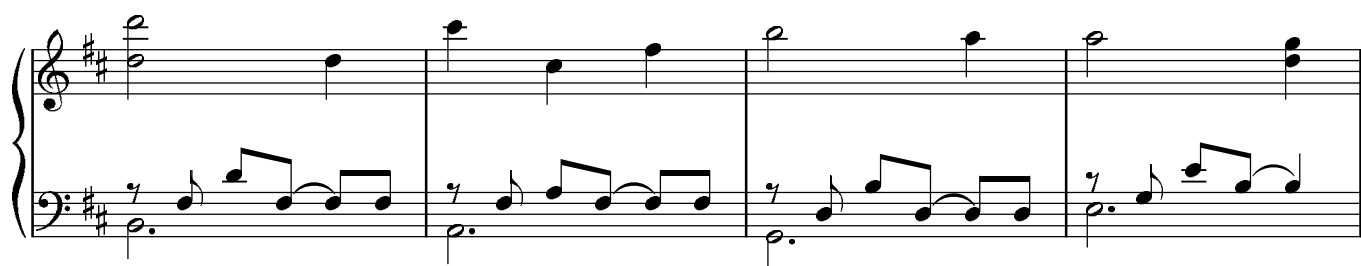
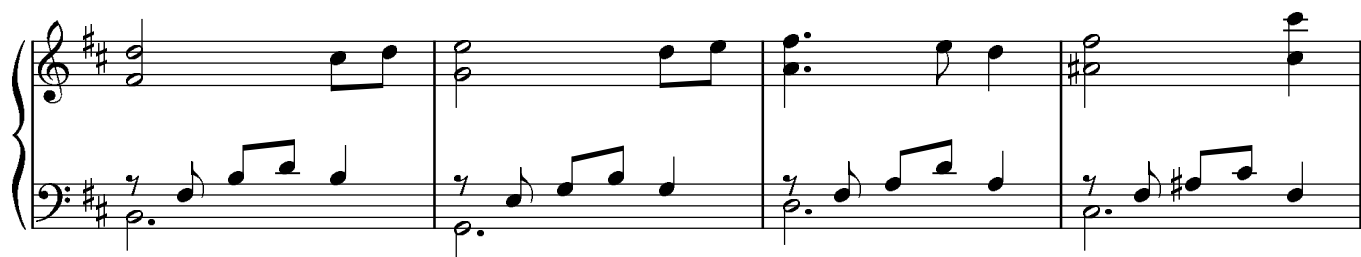
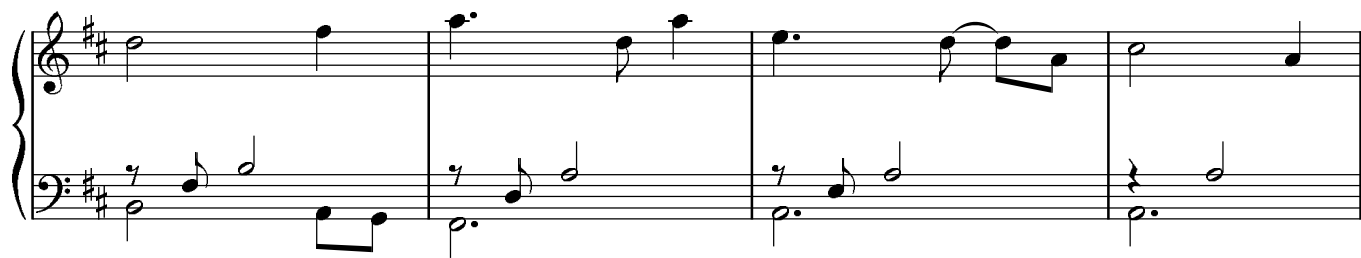
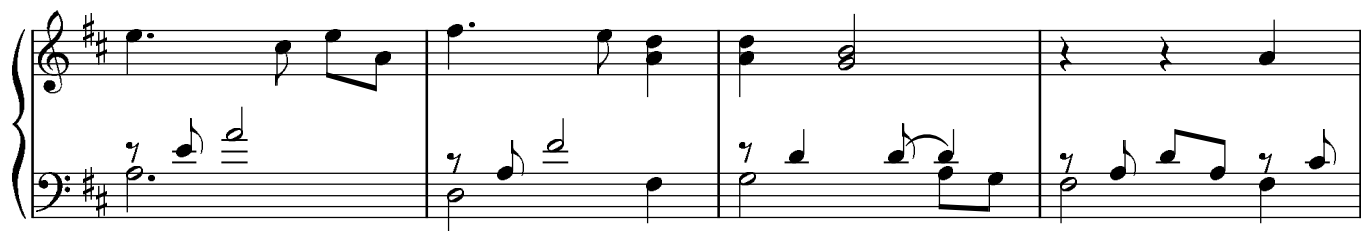
The first system of musical notation for 'Meet Bolt' consists of two staves. The treble staff begins with a 4/4 time signature, followed by a 3/4 time signature, and then returns to 4/4. The bass staff also begins with a 4/4 time signature, followed by a 3/4 time signature, and then returns to 4/4. The music is marked 'Quickly' and 'legato'. The treble staff starts with a piano (p) dynamic. The bass staff has a 'With pedal' instruction. The music features a series of chords and single notes, with a prominent bass line in the bass staff.

The second system of musical notation continues the piece. It consists of two staves. The treble staff has a 2/4 time signature. The bass staff has a 2/4 time signature. The music is marked 'legato'. The treble staff features a series of chords and single notes. The bass staff has a series of chords and single notes, with a prominent bass line.

The third system of musical notation continues the piece. It consists of two staves. The treble staff has a 2/4 time signature. The bass staff has a 2/4 time signature. The music is marked 'legato'. The treble staff features a series of chords and single notes. The bass staff has a series of chords and single notes, with a prominent bass line.

The fourth system of musical notation continues the piece. It consists of two staves. The treble staff has a 2/4 time signature. The bass staff has a 2/4 time signature. The music is marked 'legato'. The treble staff features a series of chords and single notes. The bass staff has a series of chords and single notes, with a prominent bass line.



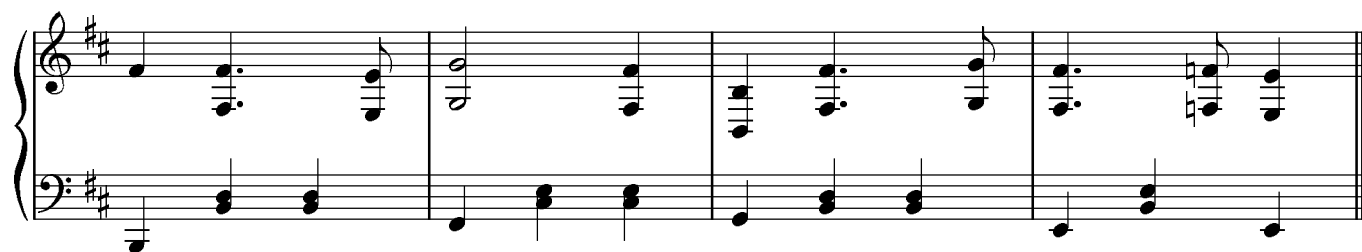
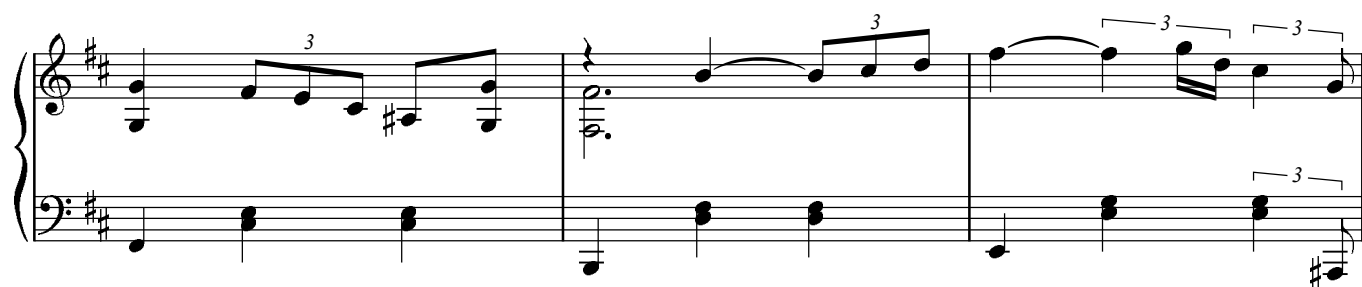
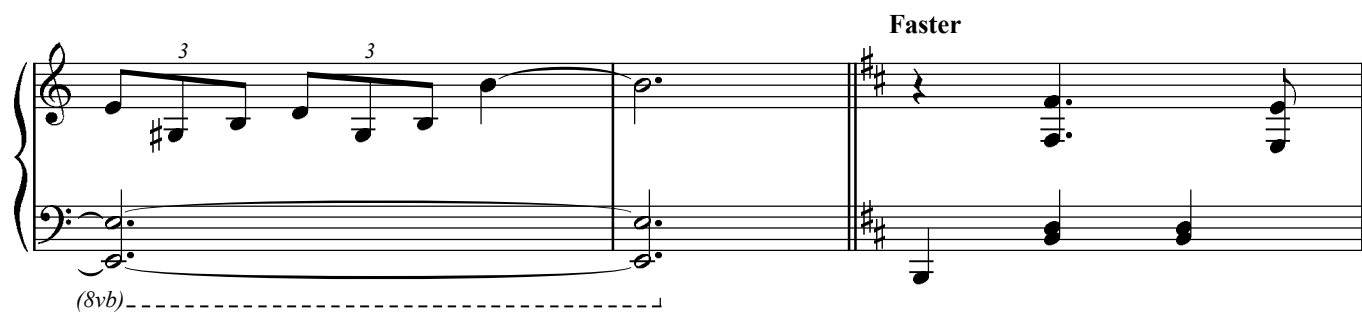
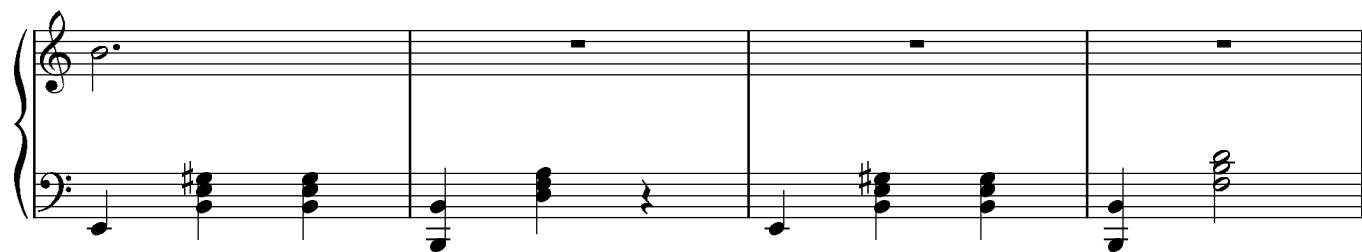


MEET MITTENS

Composed by
JOHN POWELL

Moderately slow, in 3

The first system of musical notation for 'Meet Mittens' is in 3/4 time. The treble clef staff begins with a mezzo-forte (*mf*) dynamic marking. The melody consists of four measures: the first has a half rest followed by two eighth notes (F#4 and G#4); the second has a half note (F#4) and a quarter note (G#4); the third has a half rest followed by two eighth notes (F#4 and G#4); and the fourth has a half note (F#4) and a quarter note (G#4). The bass clef staff provides accompaniment with a steady eighth-note pattern: F#2, G#2, A2, B2, C3, D3, E3, F#3, G#3, A3, B3, C4, D4, E4, F#4, G#4, A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8, D8, E8, F#8, G#8, A8, B8, C9, D9, E9, F#9, G#9, A9, B9, C10, D10, E10, F#10, G#10, A10, B10, C11, D11, E11, F#11, G#11, A11, B11, C12, D12, E12, F#12, G#12, A12, B12, C13, D13, E13, F#13, G#13, A13, B13, C14, D14, E14, F#14, G#14, A14, B14, C15, D15, E15, F#15, G#15, A15, B15, C16, D16, E16, F#16, G#16, A16, B16, C17, D17, E17, F#17, G#17, A17, B17, C18, D18, E18, F#18, G#18, A18, B18, C19, D19, E19, F#19, G#19, A19, B19, C20, D20, E20, F#20, G#20, A20, B20, C21, D21, E21, F#21, G#21, A21, B21, C22, D22, E22, F#22, G#22, A22, B22, C23, D23, E23, F#23, G#23, A23, B23, C24, D24, E24, F#24, G#24, A24, B24, C25, D25, E25, F#25, G#25, A25, B25, C26, D26, E26, F#26, G#26, A26, B26, C27, D27, E27, F#27, G#27, A27, B27, C28, D28, E28, F#28, G#28, A28, B28, C29, D29, E29, F#29, G#29, A29, B29, C30, D30, E30, F#30, G#30, A30, B30, C31, D31, E31, F#31, G#31, A31, B31, C32, D32, E32, F#32, G#32, A32, B32, C33, D33, E33, F#33, G#33, A33, B33, C34, D34, E34, F#34, G#34, A34, B34, C35, D35, E35, F#35, G#35, A35, B35, C36, D36, E36, F#36, G#36, A36, B36, C37, D37, E37, F#37, G#37, A37, B37, C38, D38, E38, F#38, G#38, A38, B38, C39, D39, E39, F#39, G#39, A39, B39, C40, D40, E40, F#40, G#40, A40, B40, C41, D41, E41, F#41, G#41, A41, B41, C42, D42, E42, F#42, G#42, A42, B42, C43, D43, E43, F#43, G#43, A43, B43, C44, D44, E44, F#44, G#44, A44, B44, C45, D45, E45, F#45, G#45, A45, B45, C46, D46, E46, F#46, G#46, A46, B46, C47, D47, E47, F#47, G#47, A47, B47, C48, D48, E48, F#48, G#48, A48, B48, C49, D49, E49, F#49, G#49, A49, B49, C50, D50, E50, F#50, G#50, A50, B50, C51, D51, E51, F#51, G#51, A51, B51, C52, D52, E52, F#52, G#52, A52, B52, C53, D53, E53, F#53, G#53, A53, B53, C54, D54, E54, F#54, G#54, A54, B54, C55, D55, E55, F#55, G#55, 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Slower

mp

3

3

Tempo I

accel.

mf

3

3

rit.

3

THE RV PARK

Composed by
JOHN POWELL

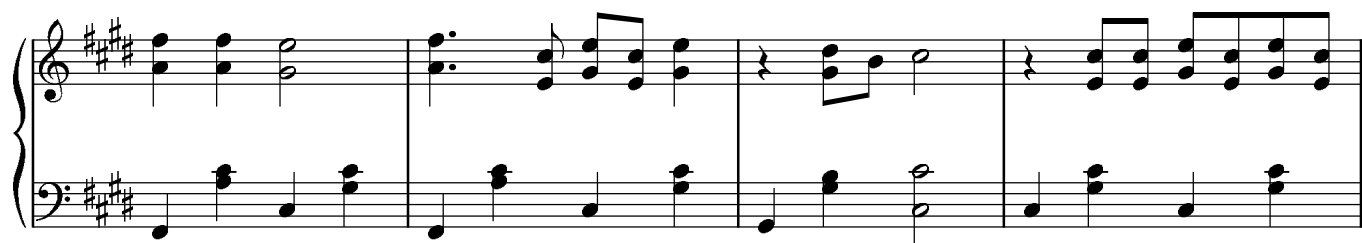
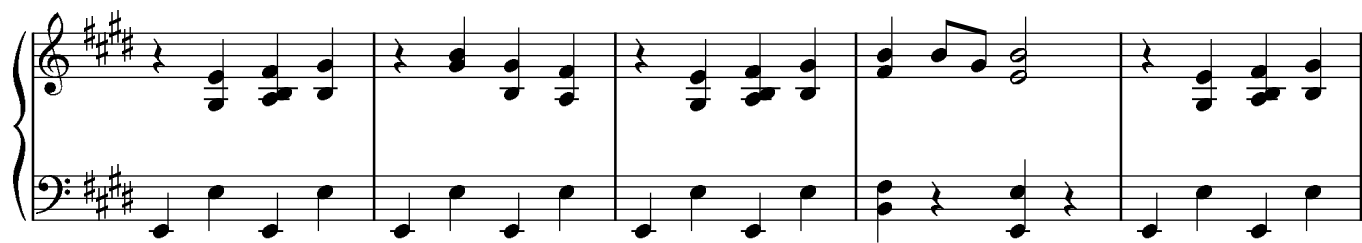
Moderately fast

The first system of musical notation for 'The RV Park' is in 4/4 time with a key signature of three sharps (F#, C#, G#). The tempo is 'Moderately fast'. The music begins with a treble clef staff containing a triplet of eighth notes (F#, G#, A) followed by a quarter note (B), then another triplet of eighth notes (G#, F#, E) followed by a quarter note (D). The bass clef staff starts with a half rest, then a triplet of eighth notes (F#, G#, A) followed by a quarter note (B). The dynamic is marked 'mp'. The system concludes with a whole note chord (F#, C#, G#, B) in the treble and a half note (F#) in the bass, with a 'With pedal' instruction below the bass staff.

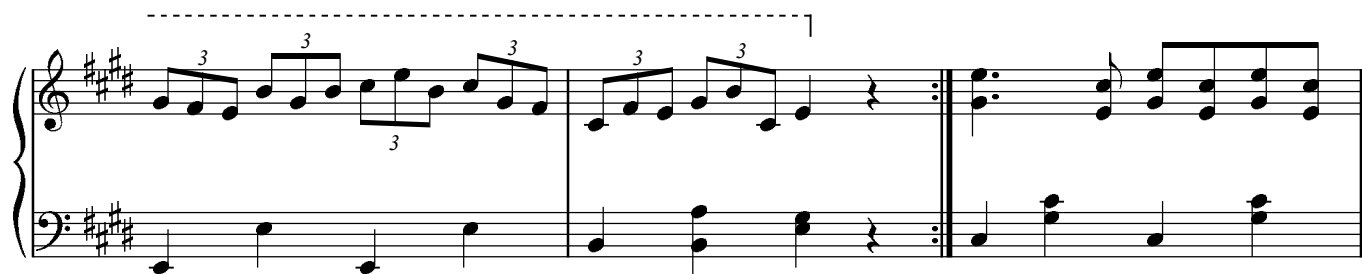
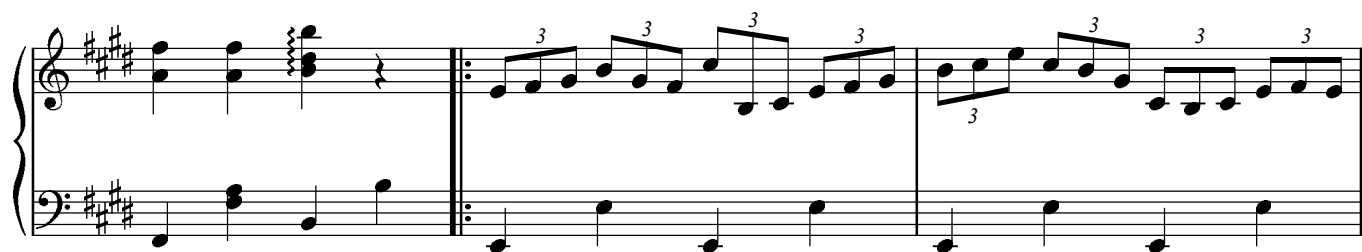
The second system of musical notation continues the piece. The treble clef staff features a whole note chord (F#, C#, G#, B) followed by a half note (F#), then a quarter note (G#) and a quarter note (A). The bass clef staff has a half note (F#) followed by a half note (G#), then a quarter note (A) and a quarter note (B). The system ends with a double bar line.

The third system of musical notation continues the piece. The treble clef staff has a half rest followed by a quarter note (G#) and a quarter note (A), then a half note (B) and a half note (C#). The bass clef staff has a half note (F#) followed by a half note (G#), then a quarter note (A) and a quarter note (B). The dynamic is marked 'sim.'.

The fourth system of musical notation continues the piece. The treble clef staff has a half note (C#) followed by a half note (D), then a quarter note (E) and a quarter note (F#). The bass clef staff has a half note (F#) followed by a half note (G#), then a quarter note (A) and a quarter note (B). The system ends with a double bar line.



2nd time 8va -----



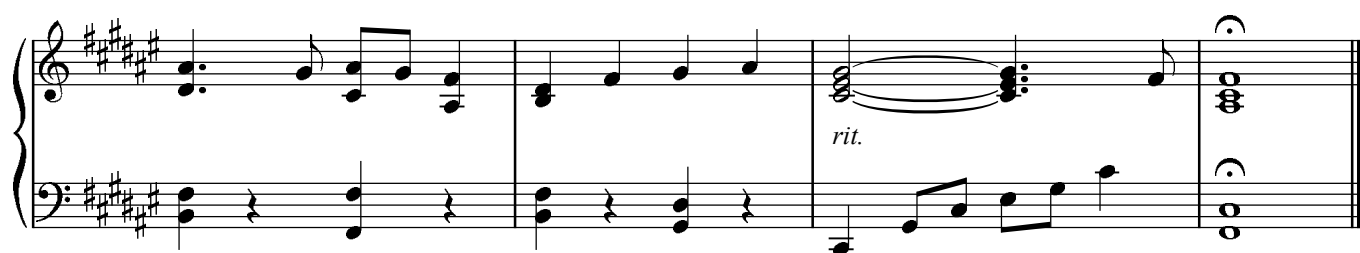
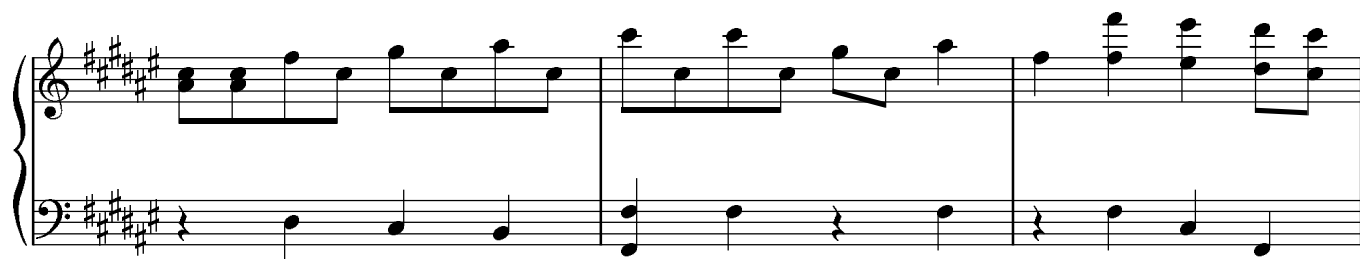
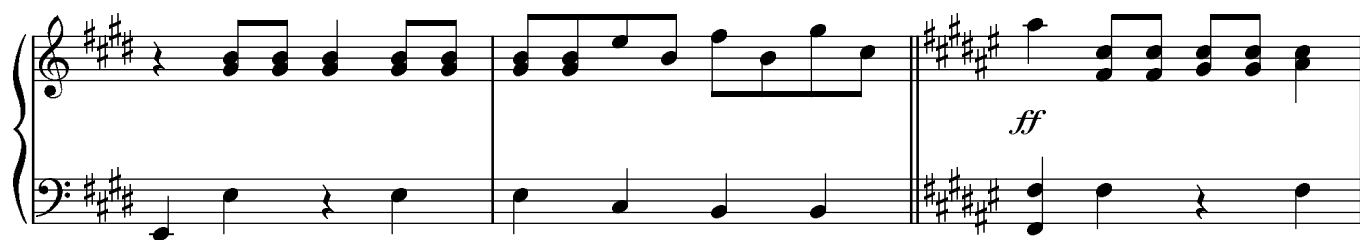
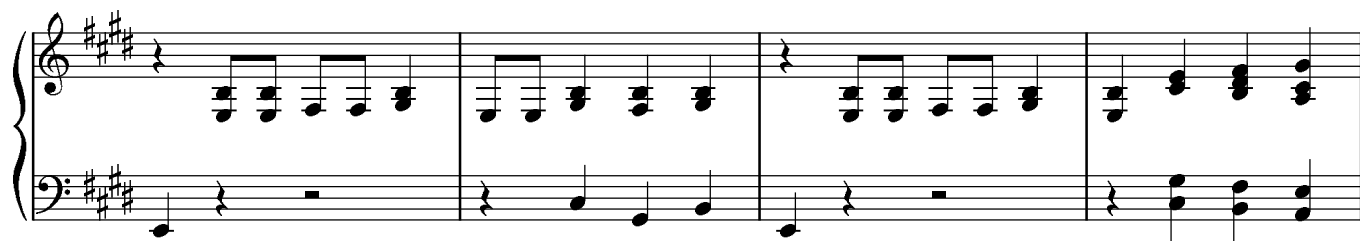
First system of music, featuring a piano introduction in A major. The right hand plays chords and moving lines, while the left hand provides a steady bass accompaniment. A *rit.* (ritardando) marking is present in the fourth measure.

Second system of music, marked **Faster** and *mf* (mezzo-forte). The right hand begins with a trill (*tr*) on a chord, followed by a melodic line. The left hand plays a steady eighth-note accompaniment. The time signature changes to 6/4.

Third system of music, continuing in 6/4 time. The right hand features a 7-measure rest followed by a melodic phrase. The left hand continues with the eighth-note accompaniment.

Fourth system of music, marked *gva* (glissando) and *loco*. The right hand has a glissando over a series of notes, followed by a melodic phrase. The left hand plays a steady eighth-note accompaniment. The time signature changes to 3/4.

Fifth system of music, marked **Moderate Two-Beat feel** and *f* (forte). The right hand plays a series of chords in common time. The left hand provides a steady bass accompaniment.



WHERE WERE YOU ON ST. RHINO'S DAY?

Composed by
JOHN POWELL

Slowly

The first system of music is in 4/4 time, key of D major (indicated by two sharps). It begins with a piano (*p*) dynamic. The right hand plays a series of chords: a whole note D major chord, followed by two measures of half notes (D major and E major), and then two measures of half notes (F# major and G major). The left hand plays whole notes: D major, E major, and F# major. The system concludes with a double bar line.

With pedal

Deliberately

The second system continues in 4/4 time, key of D major. It starts with a *rit.* (ritardando) marking. The right hand plays a series of chords: a whole note D major chord, followed by two measures of half notes (D major and E major), and then two measures of half notes (F# major and G major). The left hand plays whole notes: D major, E major, and F# major. The system concludes with a double bar line.

a tempo
mp

The third system continues in 4/4 time, key of D major. It starts with a *cresc.* (crescendo) marking. The right hand plays a series of chords: a whole note D major chord, followed by two measures of half notes (D major and E major), and then two measures of half notes (F# major and G major). The left hand plays whole notes: D major, E major, and F# major. The system concludes with a double bar line.

The fourth system continues in 4/4 time, key of D major. It starts with a *cresc.* (crescendo) marking. The right hand plays a series of chords: a whole note D major chord, followed by two measures of half notes (D major and E major), and then two measures of half notes (F# major and G major). The left hand plays whole notes: D major, E major, and F# major. The system concludes with a double bar line.

First system of a musical score in E major (three sharps). The treble clef staff begins with a half note chord (E4, G#4) marked *mf*, followed by a quarter note G#4, a quarter note E5, and a half note chord (E5, G#5) marked *mp*. The bass clef staff plays a constant eighth-note accompaniment of E4 and G#4.

Second system of the musical score. The treble clef staff starts with a half note chord (E4, G#4) marked *mf*, followed by a quarter note G#4, a quarter note E5, and a half note chord (E5, G#5). The bass clef staff continues the eighth-note accompaniment of E4 and G#4.

Third system of the musical score. The treble clef staff begins with a half note chord (E4, G#4), followed by a quarter note G#4, a quarter note E5, and a half note chord (E5, G#5). The bass clef staff continues the eighth-note accompaniment of E4 and G#4.

Fourth system of the musical score. The treble clef staff starts with a half note chord (E4, G#4), followed by a quarter note G#4, a quarter note E5, and a half note chord (E5, G#5) marked *ff*. The bass clef staff continues the eighth-note accompaniment of E4 and G#4.

Fifth system of the musical score. The treble clef staff begins with a half note chord (E4, G#4), followed by a quarter note G#4, a quarter note E5, and a half note chord (E5, G#5). The bass clef staff continues the eighth-note accompaniment of E4 and G#4.

First system of music. Treble and bass staves in G major. Treble staff has a melodic line with a half note G4, a quarter note A4, and a half note B4. Bass staff has a bass line with a half note G2, a quarter note A2, and a half note B2. A *pp sub.* (pianissimo subito) marking is present. A fermata is placed over the final chord (G4-B4) in the treble staff.

Moderately fast

Second system of music. Treble staff has a half note G4, a quarter note A4, and a half note B4. Bass staff has a bass line with a half note G2, a quarter note A2, and a half note B2. A *mp* (mezzo-piano) marking is present. A fermata is placed over the final chord (G4-B4) in the treble staff.

Third system of music. Treble staff has a melodic line with a half note G4, a quarter note A4, and a half note B4. Bass staff has a bass line with a half note G2, a quarter note A2, and a half note B2. A *f* (forte) marking is present. A fermata is placed over the final chord (G4-B4) in the treble staff.

Fourth system of music. Treble staff has a melodic line with a half note G4, a quarter note A4, and a half note B4. Bass staff has a bass line with a half note G2, a quarter note A2, and a half note B2. A fermata is placed over the final chord (G4-B4) in the treble staff.

Fifth system of music. Treble staff has a melodic line with a half note G4, a quarter note A4, and a half note B4. Bass staff has a bass line with a half note G2, a quarter note A2, and a half note B2. A *p* (piano) marking is present. A fermata is placed over the final chord (G4-B4) in the treble staff.

SAVING MITTENS

Composed by
JOHN POWELL

Quickly

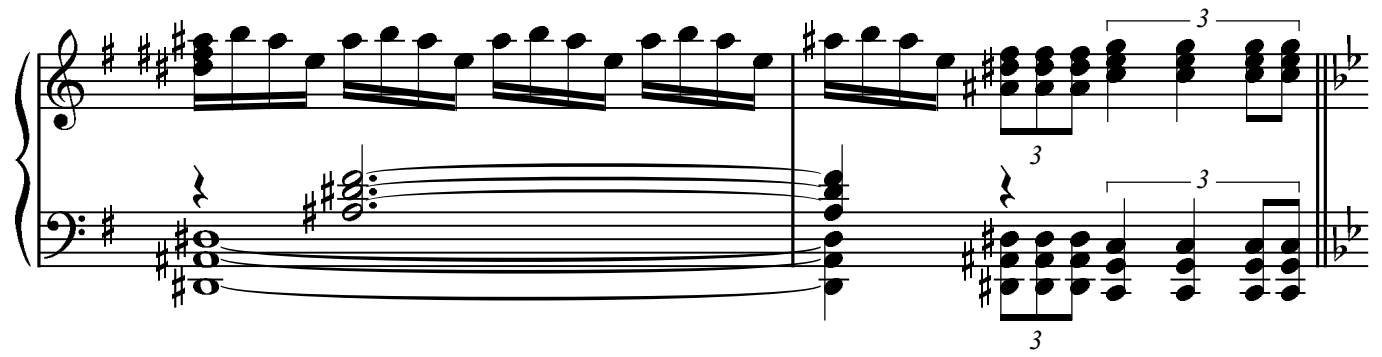
The first system of musical notation for 'Saving Mitten' is written for piano in G major, 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Quickly'. The first measure is a whole rest in the treble and a half note G in the bass. The second measure features a triplet of eighth notes in the treble (A, B, C) and a triplet of eighth notes in the bass (G, F, E). The third measure has a triplet of eighth notes in the treble (D, C, B) and a triplet of eighth notes in the bass (A, G, F). The fourth measure is a whole rest in the treble and a half note G in the bass. The system ends with a double bar line.

With pedal

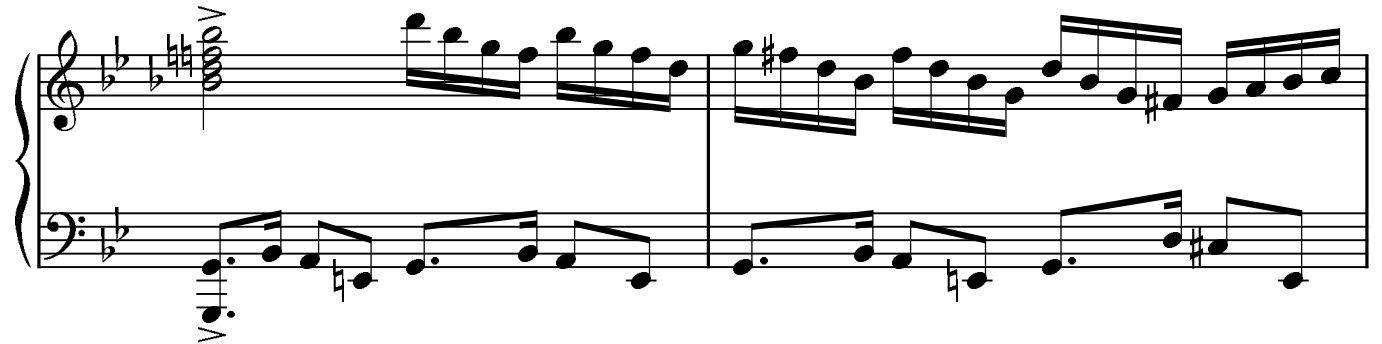
The second system of musical notation continues the piece. It starts with a treble clef and a key signature of one sharp (F#). The first measure is a whole rest in the treble and a half note G in the bass, marked with a forte 'f' dynamic. The second measure is a whole rest in the treble and a half note G in the bass. The third measure is a whole rest in the treble and a half note G in the bass. The system ends with a double bar line.

The third system of musical notation continues the piece. It starts with a treble clef and a key signature of one sharp (F#). The first measure is a whole rest in the treble and a half note G in the bass. The second measure is a whole rest in the treble and a half note G in the bass. The third measure is a whole rest in the treble and a half note G in the bass. The system ends with a double bar line.

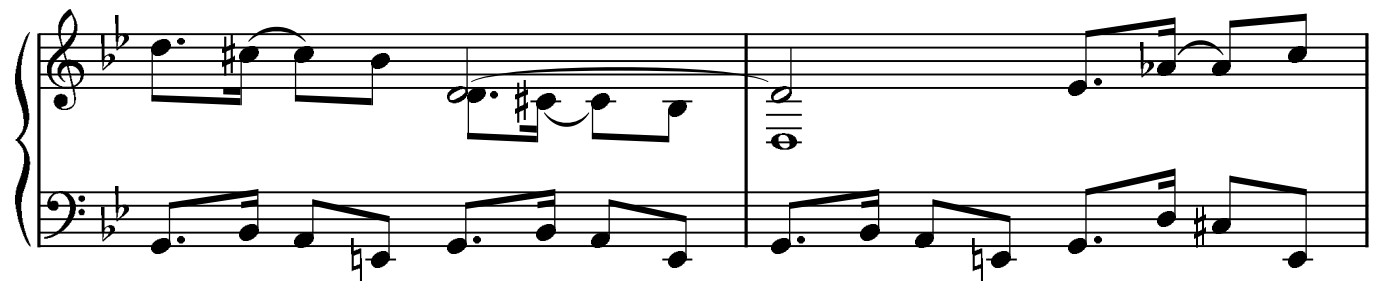
The fourth system of musical notation continues the piece. It starts with a treble clef and a key signature of one sharp (F#). The first measure is a whole rest in the treble and a half note G in the bass. The second measure is a whole rest in the treble and a half note G in the bass. The third measure is a whole rest in the treble and a half note G in the bass. The system ends with a double bar line.



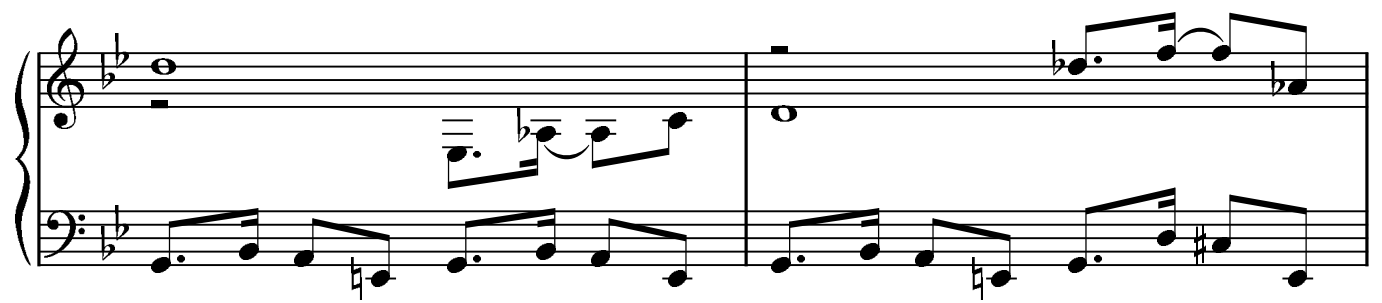
The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#). The treble staff begins with a series of eighth-note chords, followed by a triplet of eighth notes. The bass staff features a series of sustained chords, with a triplet of eighth notes appearing later in the system. The system concludes with a double bar line.



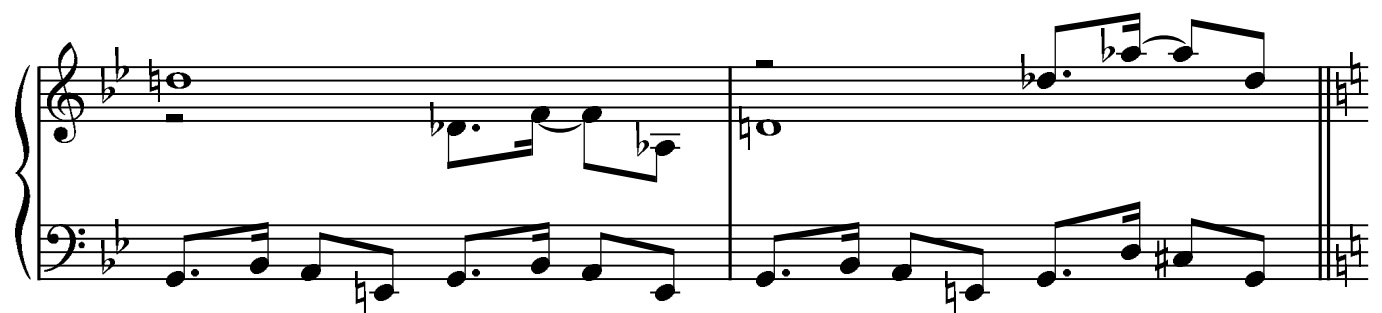
The second system of musical notation continues the piece. The treble staff starts with a series of eighth-note chords, followed by a series of eighth-note runs. The bass staff features a series of eighth-note runs, with a triplet of eighth notes appearing later in the system. The system concludes with a double bar line.



The third system of musical notation continues the piece. The treble staff features a series of eighth-note runs, with a triplet of eighth notes appearing later in the system. The bass staff features a series of eighth-note runs, with a triplet of eighth notes appearing later in the system. The system concludes with a double bar line.



The fourth system of musical notation continues the piece. The treble staff features a series of eighth-note runs, with a triplet of eighth notes appearing later in the system. The bass staff features a series of eighth-note runs, with a triplet of eighth notes appearing later in the system. The system concludes with a double bar line.



The fifth system of musical notation continues the piece. The treble staff features a series of eighth-note runs, with a triplet of eighth notes appearing later in the system. The bass staff features a series of eighth-note runs, with a triplet of eighth notes appearing later in the system. The system concludes with a double bar line.

First system of musical notation, measures 1-3. The music is in G major (one sharp). The right hand features a complex texture with many beamed sixteenth notes and chords, while the left hand has a more rhythmic accompaniment with eighth and sixteenth notes. Dynamic markings include *pp* and *ff*.

Second system of musical notation, measures 4-6. The music continues in G major. The right hand has a melodic line with many beamed sixteenth notes, and the left hand provides a steady accompaniment. Dynamic markings include *pp* and *ff*.

Third system of musical notation, measures 7-8. The music continues in G major. The right hand has a melodic line with many beamed sixteenth notes, and the left hand provides a steady accompaniment. Dynamic markings include *pp* and *ff*.

Fourth system of musical notation, measures 9-10. The music continues in G major. The right hand has a melodic line with many beamed sixteenth notes, and the left hand provides a steady accompaniment. Dynamic markings include *pp* and *ff*.

Fifth system of musical notation, measures 11-14. The music continues in G major. The right hand has a melodic line with many beamed sixteenth notes, and the left hand provides a steady accompaniment. Dynamic markings include *pp* and *ff*.

LAS VEGAS

Composed by
JOHN POWELL

Slowly, with movement

legato

mp

With pedal

The first system of musical notation for 'Las Vegas' is written for piano. It features a treble and bass staff joined by a brace. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The melody in the treble staff begins with a quarter note G#4, followed by a series of eighth and sixteenth notes, including a triplet of eighth notes. The bass staff provides a harmonic accompaniment with chords and single notes. The system concludes with a double bar line.

The second system of musical notation continues the piece. It maintains the 4/4 time signature and key signature. The treble staff features a melodic line with some rests and eighth notes. The bass staff continues with a steady accompaniment. The system ends with a double bar line.

The third system of musical notation continues the piece. It maintains the 4/4 time signature and key signature. The treble staff features a melodic line with some rests and eighth notes. The bass staff continues with a steady accompaniment. The system ends with a double bar line.

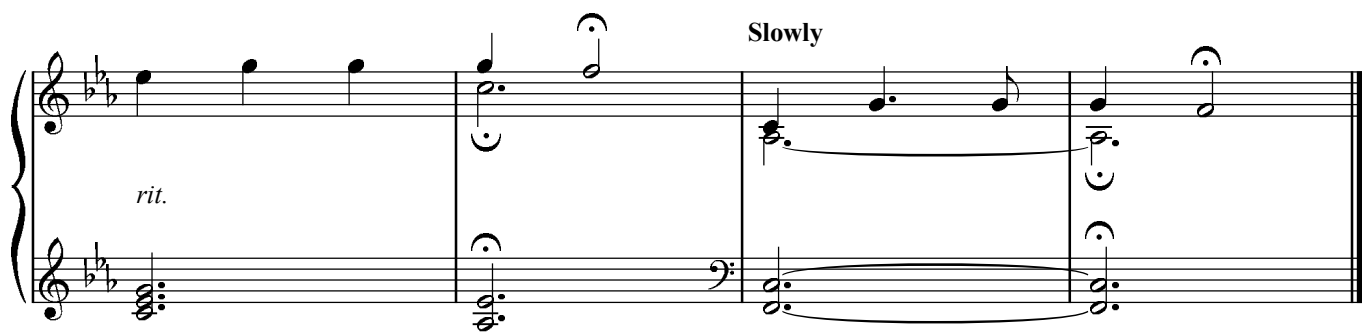
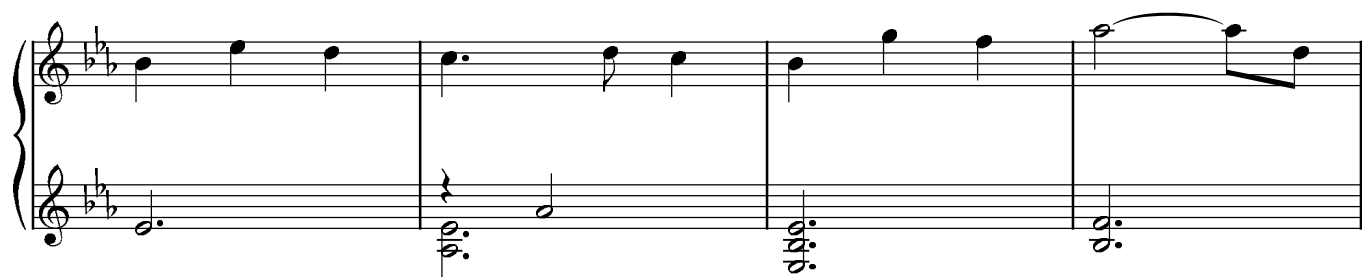
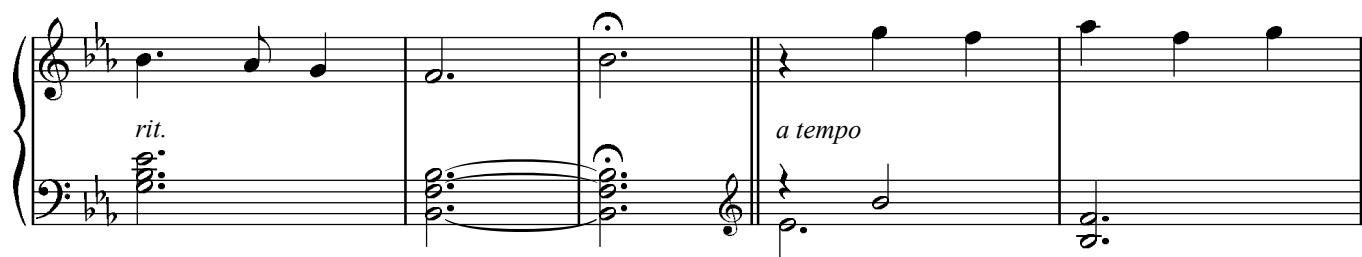
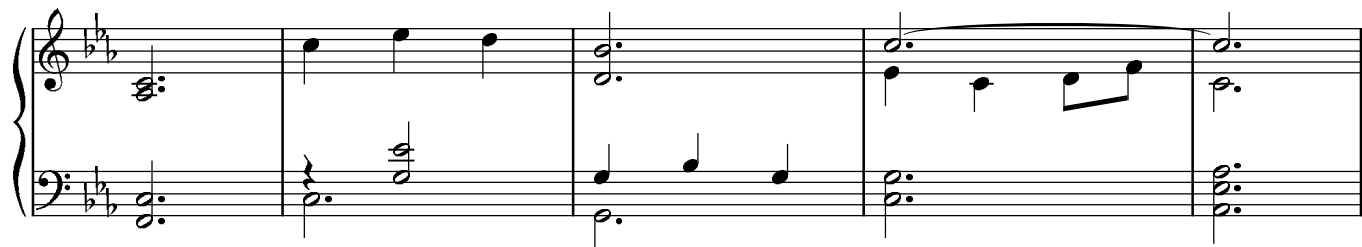
The fourth system of musical notation continues the piece. It maintains the 4/4 time signature and key signature. The treble staff features a melodic line with some rests and eighth notes. The bass staff continues with a steady accompaniment. The system ends with a double bar line.

Moderately slow, in 3

p

8va-----

loco



A FRIEND IN NEED

Composed by
JOHN POWELL

Moderately slow

The first system of musical notation is in G major (one sharp) and 4/4 time. It consists of two staves. The treble staff begins with a piano (*p*) dynamic marking and contains a melody of eighth and quarter notes. The bass staff contains whole rests for the first four measures.

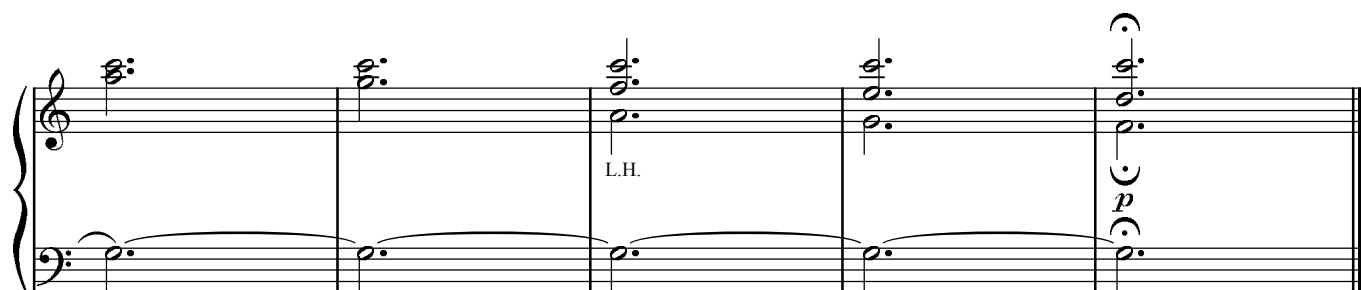
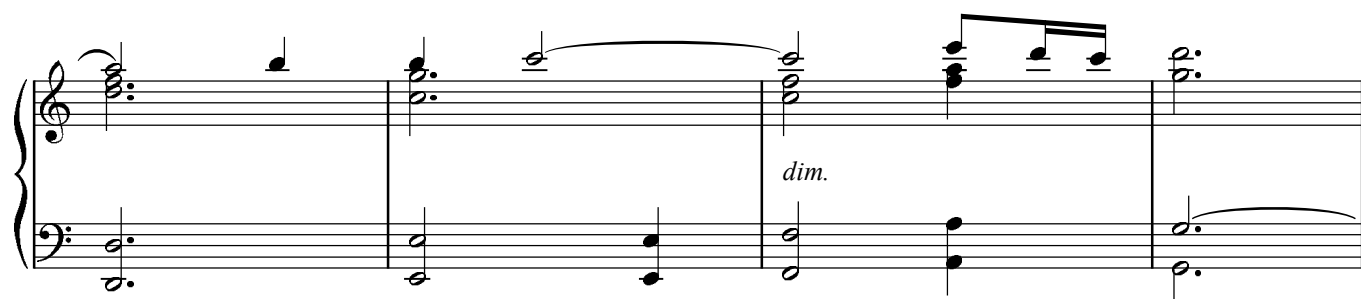
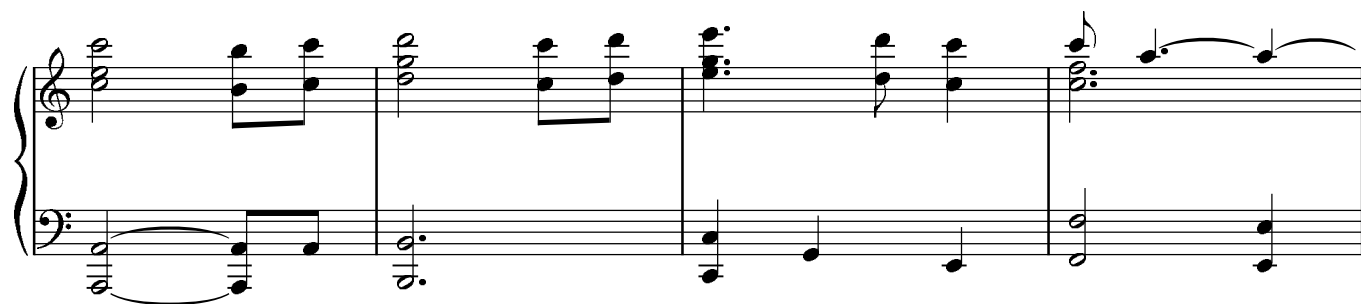
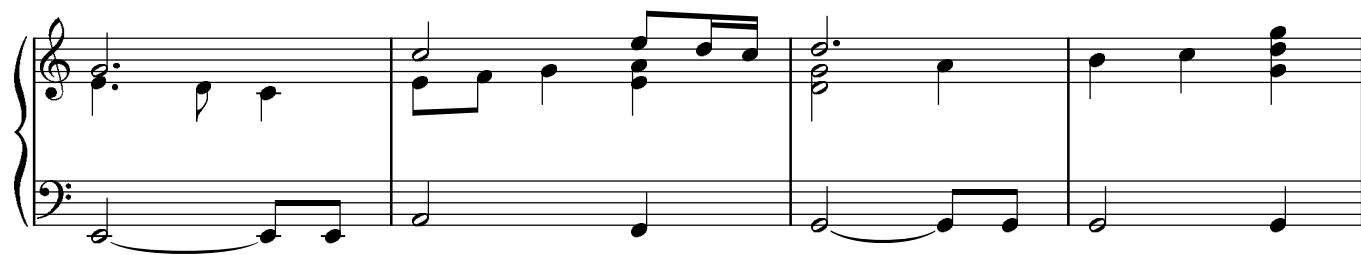
With pedal

The second system continues the piece. The treble staff has a melody of eighth and quarter notes. The bass staff features a rhythmic accompaniment of eighth notes and quarter notes, with some chords.

$\text{♩} = \text{♩}$

The third system continues the piece. The treble staff has a melody of eighth and quarter notes. The bass staff features a rhythmic accompaniment of eighth notes and quarter notes, with some chords.

The fourth system concludes the piece. The treble staff has a melody of eighth and quarter notes. The bass staff features a rhythmic accompaniment of eighth notes and quarter notes, with some chords. The system ends with a double bar line and a key signature change to D major (two sharps).



A REAL LIVE SUPERBARK

Composed by
JOHN POWELL

Moderately fast

The first system of musical notation is in 4/4 time. The treble clef staff contains a melody of quarter notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The bass clef staff contains a bass line of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The tempo is marked 'Moderately fast' and the dynamics are 'mp' (mezzo-piano) and 'With pedal'.

The second system of musical notation continues the melody and bass line. The treble clef staff contains a melody of quarter notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The bass clef staff contains a bass line of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The tempo is marked 'Moderately fast' and the dynamics are 'mp' (mezzo-piano) and 'With pedal'.

The third system of musical notation continues the melody and bass line. The treble clef staff contains a melody of quarter notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The bass clef staff contains a bass line of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The tempo is marked 'Moderately fast' and the dynamics are 'mp' (mezzo-piano) and 'With pedal'.

The fourth system of musical notation continues the melody and bass line. The treble clef staff contains a melody of quarter notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The bass clef staff contains a bass line of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The tempo is marked 'Moderately fast' and the dynamics are 'mp' (mezzo-piano) and 'With pedal'.

